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THE UNIVERSITY  
OF CHICAGO  
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SCHOOL

**BULLETIN  
OF THE  
CENTER FOR  
CHILDREN'S  
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED  
WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR. A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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# Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 24

JULY-AUGUST, 1971

Number 11

## *New Titles for Children and Young People*

Adler, Irving. *Atomic Energy*; illus. by Ellen Viereck. Day, 1971. 47p. (Reason Why Series) \$2.97.

R 5-7 A detailed discussion of the structure of atoms leads to an explanation of isotopes, thence to radioactivity, the obtaining of energy from fusion or from fission, and the operation of converter and breeder reactors. The organization is logical and lucid, the illustrations usually clear but occasionally inadequately labelled. The book closes with a brief history of the development of man's understanding and control of atomic reaction, and of the possibilities and advantages of obtaining energy from controlled nuclear fission rather than from dwindling fossil fuels. A glossary is appended. There is no index, but this is not a disadvantage since the text uses the same terms repeatedly.

Alexander, Lloyd. *The King's Fountain*; by Ezra Jack Keats. Dutton, 1971. 32p. \$5.95.

R K-3 A picture book that has a Biblical quality, each double-page spread a canvas strikingly composed and most of the pictures more sophisticated than are those in Keats' previous books. The writing has a stately quality, some of it difficult for the audience which accepts a picture book format, but the plot is not complex and the theme is made clear: one must act when action is required, and one can demand action only of oneself. So discovers the protagonist, a poor man who asks help from others when it is learned that the townspeople will have no water supply if the king carries out his plan to build a fountain for his palace high above the town. He must go himself, and he does. Angry at first, the king is impressed by the courage and directness of the poor man, and he grants the request that the plan be dropped.

Armstrong, William H. *Sour Land*. Harper, 1971. 117p. Trade ed. \$3.95; Library ed. \$3.79 net.

M 6-8 The young protagonist of *Sounder* is now an elderly man, Moses Waters. Moving to Cedar Corners to teach black children, the aging Negro finds in his white neighbor, Anson Stone, a good friend. Anson's children adore Moses, although they are teased about him at school; despite local prejudice, Moses has a quiet, useful life as teacher and as mentor to the Stone children. He is killed to prevent his appearing in court to testify in a rape case. (He had seen the white men who had thrown a black girl out of a truck.) Clearly meant as an indictment of prejudice and violence, the book loses impact because Moses Waters is portrayed almost as a Christ figure. He knows everything, he accepts everything, he is patience and tolerance incarnate; he is not convincing. "In his eyes was a gentleness and depth of light. To look into these eyes, floating in their dark sea and filled with understanding, was to feel the presence of a secret, and of a voice crying out in deafening silence—discover me."

Bible. *Jonah and the Great Fish*; ad. by Clyde Robert Bulla; illus. by Helga Aichinger. T. Y. Crowell, 1970. 30p. \$4.50.

R A direct and simplified version of the Bible story in an edition particularly  
K-2 notable for the stunning use of color and the bold composition of the illustrations.  
The book does not have the humor of the Macbeth version (*Jonah and the Lord*, reviewed in the July-August, 1970 issue) nor the flow of language, but it reads aloud well, and the illustrations are varied and subtle.

Bible. *Young Readers Book of Bible Stories*; ad. by Helen Doss; illus. by Tom Armstrong. Abingdon, 1970. 384p. \$7.95.

M Stories from the Old and New Testaments are adapted and retitled, with chapter  
4-6 and verse noted in colored print. The use of footnotes seems disruptive, unless one considers them suggestions for an adult using the stories with children: in the adaptation of Genesis, for example, the first footnote explains that "Day" has a larger meaning than 24 hours. The tone is reverent, and there is no divergence from the Biblical text in fact or spirit, but the style is intermittently banal: "They nibbled on one delicious fruit and then another. There was more food about them than they could ever eat!" and after Eve protests, the serpent says, "Oh, pooh, you wouldn't die. . ." The background information that precedes each section is useful, and a reader might certainly find the book easier to read than the Bible, but he will just as certainly lose the cadence and poetry of Biblical style. A pronunciation guide and endpaper maps are included.

Blue, Rose. *Bed-Stuy Beat; Sonny's Song*; illus. by Harold James. Watts, 1970. 43p. \$4.50.

M The setting is Bedford-Stuyvesant, and the illustrations show an attractive  
3-5 youngster against a background of street scenes and a few school scenes. The text consists of the lyrics of a song; the phrase "Sonny's Song" appears in neither the lyrics nor the title, although it is given as the subtitle of the book. The drawings are skillful and the background adds interest; the lyrics are pedestrian, their only value being in the emphasis on black pride.

Bowman, John S. *The Quest for Atlantis*. Doubleday, 1971. 182p. illus. Trade ed. \$4.50; Library ed. \$5.25 net.

M A lengthy and detailed discussion of the fragmentary but persistent references to  
7-10 the lost land of Atlantis over the centuries. Despite the intriguing nature of the subject, the book is made dull by poor organization and rambling writing; at times the author digresses, at times he belabors a theory. Nevertheless, the book does present the theories about Atlantis from Plato's time, and it conveys the allure that has persisted for those who believe in the civilization. An index is appended.

Brownjohn, Alan. *Brownjohn's Beasts*; illus. by Carol Lawson. Scribner, 1970. 48p. Trade ed. \$3.95; Library ed. \$3.63 net.

Ad Twenty-two creatures describe themselves, in a collection of poems that are,  
4-6 despite the humor of some, sedately reflective. The whale says, "There is nothing on the moving/ earth like this moving sea where I wallow/ master/ where I swallow acres of water daily, where I/ spout high fountains of water, hourly." Other poems are less evocative and more whimsical; in many of them the animals consider themselves in relationship to men. This is not childlike poetry, but it is thoughtful and often imaginative.

Burch, Robert. *Simon and the Game of Chance*; illus. by Fermin Rocker. Viking, 1970. 128p. Trade ed. \$4.50; Library ed. \$4.13 net.

R  
5-7 Simon is one of six children in a family ruled by a stern, tyrannical father who is against any kind of fun, and who is given to long lectures punctuated with Biblical quotations. When the mother of the family becomes mentally ill after the death of a child, it is Clarissa, the only girl, who runs the family. Simon is resentful when Clarissa becomes engaged and is filled with guilt when his wish that something would happen to prevent the marriage coincides with the death of his sister's fiancé. The story, written with depth and perception, ends on an encouraging note: mother is home, Clarissa has recovered to an extent from her bereavement and has assured Simon that she understands how he felt, and father has made a few conciliatory gestures. The characterization and style of writing are polished, and if there is little development, it is perhaps the more realistic in a story that focuses on relationships within a family with problems rather than on action.

Carle, Eric. *Do You Want to be My Friend?* T. Y. Crowell, 1971. 29p. illus. \$4.50.

R  
2-4 A picture book with only a few words at the beginning, and a single word at the end. A small mouse asks the title question as he approaches the tail of a large creature; turn the page and there is a horse busily munching grass - but there, across the page is a long green tail. Turn the page and there is an alligator. And so on. . . until another little mouse says, "Yes," and the two cuddle happily in a tree as the last long tail unwinds and proves to be a snake. The idea is not new, but it is nicely executed, and small children can enjoy the fun of guessing what's on the next page. The illustrations, bold against white space, are reminiscent of Munari's in composition and humor.

Chukovsky, Kornei. *Telephone*; tr. and ad. by Marguerita Rudolph; illus. by Susan Perl. Bobbs-Merrill, 1971. 22p. \$4.50

M  
3-5 Translated and adapted from a nonsense story by an eminent Russian children's writer, with the Russian text, given phonetically, on pages facing the English. Not a story, but a series of telephone calls from animals: "And who's calling now? The Doves. - Please send us/ Two pair of white gloves. Then a call from the Monkey: - I want a new book! - What for? You can't read. . ." Much of the fun of internal rhymes is lost in translation, so that any appeal rests in the nonsense of the situation. The illustrations are amusing, especially one page filled with weebegone penguins and baby seals who are clustered sympathetically around a sick friend.

Clymer, Eleanor (Lowenton). *The House on the Mountain*; illus. by Leo Carty. Dutton, 1971. 39p. \$3.95.

Ad  
3-4 Mama said theirs was a terrible neighborhood. When she had been a little girl, she had lived in a small house on the mountainside. . . the children had heard so much about it that it was no wonder, when they saw a house exactly like Mama's while they were on a country outing, that they recognized it. Joe, who tells the story, describes the anger of the white owners when they found the children in their house, and the dignity of his older sister as she explained their fascination. And they go back, in Uncle Art's truck, to the crowded city. The style is simple and convincing, the family relationships warm and natural. The weakness of the story is that, save for the smallest child (who really thinks it is Mama's house) the others are old enough to know (the two oldest are 10 and 13) that they shouldn't walk into a strange house.

Corbett, Scott. *Steady Freddie!* illus. by Lawrence Beall Smith. Dutton, 1970. 101p. Trade ed. \$4.50; Library ed. \$4.45 net.

R  
3-5 Minor mishaps all the way, but everybody comes off with honors in a light and pleasant story that has humor, action, and suspense. Because the zoo had made an error in planning tours, Donna's Scout Troop and a troop of Boy Scouts toured together. When Donna got home, therefore, she knew perfectly well how a small green frog happened to be in her shoulder bag. She couldn't take the frog back: he'd be fed to reptiles. She couldn't leave him in the garage: the boy next door would take him. From a small predicament this grows to a small crisis, but Donna uses her head and saves Freddie the frog and the troop's reputation when she thinks of a way to find out which box labelled "Girl Scout Cookies" he's in.

Cordell, Alexander. *Witches' Sabbath*. Viking, 1970. 157p. \$4.50.

Ad  
6-8 Second in a trilogy of stories about the Irish rebellion of 1798. Seventeen-year-old John Regan is as dedicated to the rebel cause as was his father, as willing to risk his life for independence from England. Sent as a messenger to guard against the failure of a crucial plan to take an English officer as hostage, John has several adventures and sees some bitter fighting as the peasants, led by a priest, finally take action. The historical background is very interesting, and the story has plenty of action, but the writing style is at times ponderous.

Cretan, Gladys Yessayan. *Lobo and Brewster*; illus. by Patricia Coombs. Lothrop, 1971. 29p. Trade ed. \$3.75; Library ed. \$3.56 net.

R  
3-5 yrs. It's hard for an only pet to see a fuss made over another animal, and Lobo looks with considerable disfavor on Brewster. A dog has no reason to find it impressive that a cat has no tail, and Brewster is a Manx cat. Nor does a dog find it enchanting to see a cat playing with yarn. In fact, Brewster is getting all the attention. Lobo finally accepts Brewster when the amiable cat proves to be the only member of the household who wants to bat a ball back and forth. The story is told with simplicity and humor, the illustrations adding to the fun by showing Lobo in attitudes of dejection, hopefulness, apprehension, ecstasy, and - in the last picture - looking with dotting eye at the small cat who gazes back with alert anticipation.

Danaher, Kevin. *Folktales of the Irish Countryside*; illus. by Harold Berson. White, 1970. 103p. Trade ed. \$4.95; Library ed. \$4.76 net.

R  
5-7 Fourteen tales heard by the author (a staff member of the Irish Folklore Commission) from six storytellers. The illustrations capture the waggish humor and earthiness of the stories, which have just enough of the lilt of the Irish tongue to flavor them without being burdensome. Most of the tales poke affectionate fun at country people, but some have magical elements and some familiar themes, such as "The Proud Girl" who, counting her chicks, comes to disaster. Delightful to read alone or aloud, and a good source for storytellers.

Daniels, Guy, tr. *Foma the Terrible*; A Russian Folktale; illus. by Imero Gobbato. Delacorte, 1970. 36p. \$4.50.

R  
K-3 A Russian merry tale adapted from the collection of the folklorist Afanasiev, and illustrated with prankish vigor. Foma (squinty eyes, bulbous nose, and a thatch of hair like a haystack) goes on a fly-killing binge and decides that he is too great a hero to plow like a peasant. Off he goes to perform feats of valor. Sent by the King of Prussia to battle against the Emperor of China, Foma the Terrible so befuddles



the enemy that he triumphs, winning the hand of the lovely Princess. Epilogue: "It is not only real heroes who triumph: the louder a man blows his own horn, the better he fares in this world." A funnier Slavonic noodlehead there never was, his deeds and misdeeds told in lively style.

Felton, Harold W. *James Weldon Johnson*; illus. by Charles Shaw. Dodd, 1971. 94p. Trade ed. \$3.75; Library ed. \$3.46 net.

Ad Versatile and successful as Johnson was, it is hard to imagine his biography being  
3-5 dull, but the author has written so stilted a version of Johnson's life that it is. An accomplished musician, teacher, poet, lecturer, and song writer ("Lift Every Voice and Sing" is known as the Negro National Hymn) Jim Johnson was also a baseball player, a diplomat, a lawyer, and field secretary for the NAACP. The words and music of Johnson's hymn are included.

Freeman, Mae (Blacker). *Gravity and the Astronauts*; illus. by Beatrice Darwin. Crown, 1971. 26p. Trade ed. \$3; Library ed. \$2.89 net.

Ad A simplified explanation of the way in which gravity operates, using the free  
K-2 floating within a space ship as contrast to the pull of gravity on earth. Some rather obvious home demonstrations are suggested (a pencil falls to the floor instead of hovering in the air) as illustrations. The explanation of why an airplane flies does not make it quite clear that lift works to offset gravity.

Froman, Robert. *Street Poems*. McCall, 1971. 58p. \$4.50

R A collection of poems, chiefly about city scenes, although some are on general  
3-5 topics. Each page has a combination of poem and picture: sometimes there are actual drawings within the poem, sometimes the placement of type or hand-drawn letters is a part of the poem itself. A poem entitled "Hail, Polluters" is embellished with grey smudges, for example, and a poem about traffic on city streets has some of its lines printed on the streets of a diagram of city blocks. Occasionally the device seems overextended, but most of the poems are imaginatively enhanced by the pictures.

Funke, Lewis. *The Curtain Rises; The Story of Ossie Davis*; illus. by H. B. Vestal. Grosset, 1971. 64p. Trade ed. \$2.95; Library ed. \$2.99 net.

Ad Ossie Davis was in love with the theater before he ever saw a play; he left  
4-6 Howard University to join a theatrical group in Harlem. Not until he had become a fairly successful actor did he write *Purlie Victorious*, and his subsequent rise to fame made him a leader in the struggle against racial injustice. The theatrical milieu gives some color to the dull writing style, and the subject is interesting, but the book is weakened by the laborious incorporation of bits of black history.

George, Jean (Craighead). *All Upon a Stone*; illus. by Don Bolognese. T. Y. Crowell, 1971. 42p. \$3.95.

R A fine nature study book introduces the concept of the small scale community  
2-3 by following a mole cricket through his day. Under the big gray stone that looks so placid, the mole cricket tunnels, hearing other tiny creatures, looking for one of his own kind. Not until he has come to the surface, swum in the rock pool, and emerged does he meet other mole crickets. It is the one night that each member of the species, usually solitary, meets the others in a frenetic round of contact (not mating) before retreating again to its subterranean tunneling. The soft, detailed

pictures are each a magnified part of the whole rock community that is shown in the final illustration.

Goldsmith, Ilse. *Why You Get Sick and How You Get Well*; illus. by Nancy Hom. Sterling, 1971. 96p. \$2.95.

M  
4-6 A discussion of symptoms and treatment, preventive medicine and hospitalization, disease and drugs. The coverage is adequate, the information accurate. The weaknesses of the book are in the style, which is not quite right for older children, since it begins, "An hour ago you finished a big meal. Everything tasted good. . ." but addresses itself to an older audience when discussing drugs. The author also uses quotation marks for commonplace words; on page 7, for example, "fever" is used, while ten pages later it is given (without quotation marks) as the correct term to use instead of saying one has a temperature. An index is appended.

Goodall, John S., illus. *Shrewbettina's Birthday*; illus. by John S. Goodall. Harcourt, 1971. 58p. \$3.50.

R  
3-5  
yrs. As in his earlier books, John Goodall has used half-page insertions between the pages to add an extra bit of action to a story without text. The Victorian dress and the English village setting give a quaint and pastoral flavor to the story of the shrew's gala day. It gets off to a bad start with a purse-snatching, but the masked thief is caught, and Shrewbettina is able to shop for the feast she has prepared for her guests. The animals dance, their best clothes flying about with the vigor of their performance; the hostess leaves the confetti-strewn chamber after the guests depart, yawning over her candle. She sleeps. Soft, sentimental drawings have a pastel charm, telling the tale very clearly.

Graham, Margaret Bloy. *Benjy and the Barking Bird*; written and illus. by Margaret Bloy Graham. Harper, 1971. 28p. Trade ed. \$3.50; Library ed. \$3.79 net.

R  
4-6  
yrs. Benjy is a small, sensitive dog who knows that his family loves him but is jealous of all the attention given to Tilly the parrot, who has been brought along by a visiting relative. Tilly barks. She barks so convincingly that all the neighborhood dogs trot into the yard, and one of the children says, "Gee, Tilly can bark better than Benjy." That does it. Benjy drags the cage toward the trash barrel, Tilly escapes, there is a hue and cry, and Benjy uncomfortably realizes that her owner is very unhappy. He redeems himself by catching the bird after all the efforts of family and Fire Department have failed. Lightly nonsensical and amusing, both the text and the sprightly illustrations have an ingenuous charm.

Grimm, Jakob Ludwig Karl. *Jorinda and Joringel*; illus. by Bernadette. World, 1970. 29p. Trade ed. \$4.95; Library ed. \$4.91 net.

Ad  
3-5 First published in Switzerland, an adequate version of a familiar fairy tale in an oversize edition more appropriate in format for the picture book audience than for the readers of fairy tales. The pictures are colorful and imaginative, with variation in the quality of the composition; they have neither the delicacy nor the restraint in use of color that are in Adrienne Adams' illustrations for the same story.

Gripe, Maria. *The Night Daddy*; tr. from the Swedish by Gerry Bothmer; illus. by Harald Gripe. Delacorte, 1971. 151p. Trade ed. \$4.50; Library ed. \$4.17 net.

First published in Swedish under the title *Nattpappan*, this gentle story has a quality of universality and a mild humor that add to the appeal of an unusual

R  
4-6 situation. Julia's mother is nurse who is on night duty; she employs a young writer to stay with her daughter through the night. Fatherless, Julia is intrigued by the night daddy. Not only does he teach her fascinating things about his subject, stones, but he brings with him a little tame owl. These are the things that are the first attraction, but it is the sensitivity and kindness of the night daddy that awaken the child's love. The young writer and the small girl write alternate chapters--convincingly--and their small adventures add variety to a story that is basically an exploration of the relationship between child and adult.

Hall, Elizabeth. *Stand up, Lucy*; illus. by Beth and Joe Krush. Houghton, 1971. 188p. \$3.95.

M  
5-7 A story about women's suffrage, set in a small town in 1904. Running for office in a ninth-grade election, Lucy was naturally interested in woman's rights, although her father was apoplectic on the topic. He was even more irate when he discovered that his sister, visiting after an absence of many years, was a speaker on that subject. But the crowning blow to Father was Lucy's outburst that interrupted a speech by a Senator. Her tirade, delivered after she climbs to the lecture platform undeterred, brings parental punishment, but she also overhears her father admire her spunk. Although the story is written with vitality and shows the prejudice that existed against women's suffrage at the time, it is weakened by the improbability of the denouement and by the tendency to stereotypical characters: the Senator is bluff and pompous, the father is pure Clarence Day, and Aunt Letitia has a formula golden heart under a crusty exterior.

Hamberger, John. *The Lazy Dog*. Four Winds, 1971. 40p. illus. Trade ed. \$3.95; Library ed. \$4.18 net.

Ad  
2-4  
yrs. Another book with its story told in pictures alone. A dog knocks a child's ball off a window sill, and jumps out to retrieve it. The rest of the story consists of pictures of the dog chasing the elusive ball around the countryside, startling other animals, and landing in a pond before he can capture it. Back home, the weary animal falls asleep and the book ends with a boy tugging hopefully at what appears to be a lazy dog. The story line is slight but the perils of the chase and the pictures of animals should appeal to the very young child.

Hays, Wilma Pitchford. *The Long Blond Wig*; illus. by Marilyn Miller. Washburn, 1971. 119p. Trade ed. \$4.50; Library ed. \$3.89 net.

Ad  
4-7 Ginnie, a freshman in high school, had always adored her neighbor Arne, who treated her like a little sister. The book begins and ends (encouragingly albeit realistically) on this theme, but the plot focuses on the mysterious theft of cattle from small ranches in the Florida area where Ginnie lives. Evidence builds to indicate that a youngster working for Ginnie's father is involved, and in a final dramatic scene, Ginnie is threatened by the rustler with whom the boy had indeed been implicated. The plot is rather awkwardly constructed, the story moves slowly and has only a modicum of suspense. Characterization is adequate but with little depth, dialogue and setting are convincing.

Hellman, Hal. *Biology in the World of the Future*. Evans, 1971. 188p. illus. \$4.95.

R  
7- A knowledgeable and witty foray into the frontiers of biological research, well organized and provocative. The author discusses genetic, eugenic, and nutrition research, the uses of machines in diagnosing and treating physical and mental illness, control of waste products, and the possibility of creating androids or delaying old age. A lengthy bibliography and an index are appended.

Hirsch, S. Carl. *Guardians of Tomorrow*; Pioneers in Ecology; illus. by William Steinel. Viking, 1971. 192p. Trade ed. \$4.95; Library ed. \$4.53 net.

Ad 6-9 Eight biographies of Americans whose concern about conservation have contributed to our knowledge of the destruction we have wrought or who have actively participated in a redress of ecological imbalance. The subject is of immediate concern, and the book makes it clear that the need for action is greater now than ever before. The book is weakened by patches of journalese: "Was it possible that the very civilizations that gave us so much science and philosophy, art and craftsmanship, had failed so utterly in their dealings with nature? The truth rushed at him from the barrenness of the surrounding hills and echoed across the man-made deserts." There is also an obtrusive alternate use of biographees' first and last names. The last section points out some of the positive action being taken. A list of books for further reading and an index are appended.

Hitte, Kathryn. *Mexicali Soup*; written by Kathryn Hitte and William D. Hayes; illus. by Anne Rockwell. Parents' Magazine, 1970. 36p. Trade ed. \$3.95; Library ed. \$3.47 net.

R K-3 Now that they had moved to the city, Mama looked forward to her shopping. The grocery stores had the best of everything - the potatoes, celery, peppers, tomatoes, garlic, and onions for the Mexicali soup that her family all said was the best soup in the world. But - as she shops, Mama meets one after another of her children, and each has learned that in the city one doesn't eat this or that for some reason. They persuade her to leave out various ingredients. Mama comes to a slow boil, and teaches them a lesson. Gathered at the table, anticipating the best soup in the world, they are served "soup" with no onions, garlic, tomatoes, etc. A subtle lesson in over-adapting to the Joneses, and a good picture of a cheery Chicano family, not often placed in an urban setting.

Hoban, Tana. *Look Again!* Mcmillan, 1971. 36p. illus. \$4.95.

R 2-4 yrs. A book of photographs that can be used to pique the curiosity of the young child, to discuss with him the objects shown or the whole process of observation. Blank pages with a square cut out of the center of each are spaced between a series of pictures, the exposed portion a challenge to the eye. For example, a series of parallel curves proves to be part of a shell; a pattern that looks like an ink-blot is the underside of a turtle. A provocative book, and a handsome one.

Jacobs, Francine. *The Legs of the Moon*; illus. by Rocco Negri. Coward-McCann, 1971. 42p. Trade ed. \$4.95; Library ed. \$4.39 net.

Ad K-3 A Hawaiian story in folk style, illustrated by colored woodcuts that have interesting stylized details but are quite repetitive. Smallest of the menehune, the red-bearded little people of island legendry, Paka yearns to prove his courage. He has his chance when the King asks for a volunteer to hold the legs of the moon (thereby holding off daylight and giving more time for the others to escape an imminent volcanic eruption) and risk his life. Paka clings to moonbeams (oddly curling in the illustration) and staves off the break of day, then makes a narrow escape. The king announces that Paka will be his successor. The story has a few weak points (the king has said they would sail at the next moonrise, but they are gone by the delayed dawn, for example) but it is adequately told save that there is little sense of denouement.

Joslin, Sesyle. *The Spy Lady and the Muffin Man*; written and illus. by Sesyle Joslin. Harcourt, 1971. 189p. \$4.75.

Ad 5-6 The four Samuel children already had an active project going: a Secret Society for the Detection and Solution of Crime. What could be more natural when a beautiful and mysterious woman moved into the house next to theirs that they realize she is a spy? They watch her assiduously and find that she does, indeed, meet a peculiar man regularly in their Cape Cod village. Since the lady is beautiful and the children's father a widower, the outcome seems fairly clear. The style of writing is light and sophisticated, and many of the incidents are amusing, but the children's persistence in their detective work is not convincing, both because it seems improbable that they would not recognize their father as the "peculiar man" and because the older children (11 and 12) are depicted as articulate and intelligent, yet they concoct their suspicion out of trifles.

Kadesch, Robert R. *Math Menagerie*; illus. with photographs; drawings by Mark A. Binn. Harper, 1970. 112p. Trade ed. \$4.50; Library ed. \$4.11 net.

R 7-10 Twenty-five projects, puzzles, and demonstrations are described, with not all questions answered: a provocative book for the math lover. The material is grouped under the headings of probability, binary numerals, unusual numbers, menagerie of shapes, mappings and transformations, soap-film mathematics, and mathematical machines. Some of the experiments referred to in the text are not experiments at all (as in the construction of a pantograph or a nothing-grinder) but the ideas are intriguing, the writing enthusiastic, and the diagrams and photographs helpful.

Klagsbrun, Francine. *Read About the Parkman*; illus. by Pamela Baldwin-Ford. Watts, 1971. 72p. \$3.75.

Ad 4-5 A description of the different kinds of parks, the activities that take place in them, and the workers who keep the parks clean, tend gardens, plan layout or activities, act as supervisors, lifeguards, recreation workers, etc. The writing style is staid and, because so many topics are covered, choppy. The book gives, however, an adequate picture of the diversity of park workers, or "parkmen". A very brief history of city park development is included; an index is appended.

Laklan, Carli. *Migrant Girl*. McGraw-Hill, 1970. 144p. Trade ed. \$4.95; Library ed. \$4.72 net.

Ad 6-9 Sixteen years old, Dacey is bitterly conscious of all the problems of migrant labor: the tough boss, the high charges at the company store, the shabby shacks her family had to live in and overpay for, and the hopelessness of ever seeing a change. But Juan is confident that change can come. Didn't Cesar Chavez organize and strike? Dacey's father doesn't like this kind of talk, and the boss likes it even less. Juan is beaten up, but he refuses to strike back until he has a solid base of worker support. As the picking season passes and the migrant workers follow the crops, there are some good camps - even one with a school that Dacey loves. Cheated of their pay, the workers seethe; still they will take no concerted action. When a girl is injured, and Juan goes to a local paper, there is some publicity, and the workers cheer at the knowledge that their plight is known and deplored, but the only note of encouragement is that Juan plans to go west to study under Chavez and to help in the cause. The ending is realistic, but the story has (save for a tenuous romance between Juan and Dacey) no real plot. It is a series of incidents that expose the lives of migrant workers, more acid as a documentary but not as effective a book as Means' *Knock at the Door*, *Emmy*.

Lenski, Lois. *City Poems*. Walck, 1971. 118p. illus. \$4.75.

Ad     Some previously published poems are included here, but most of the selections  
K-2     are new, and the poems are grouped: places in the city, I like the city, fun in the  
city etc. The poems are short, one or two to a page, and their chief attraction is, for  
the urban child, the familiarity of the sights and activities they describe. The  
writing is pedestrian, and the rhyme occasionally falters: "The big cranes come/ and  
knock the walls down/ Bulldozers crawling/ all over the ground," but the inclusion  
of such subjects as the local bully, buying things on credit, gangs, and riots reflects  
the way it is for many children, and the book has a balance of advantages and  
disadvantages in urban living.

Lewis, Naomi, ad. *The Story of Aladdin*; illus. by Barry Wilkinson. Walck, 1970. 47p. \$4.75.

Ad     Colorful illustrations add to the appeal of a nicely told version of an old favorite.  
3-4     Although the fact does not appear on the jacket or title page, the version (told by  
Naomi Lewis on a BBC program) has been adapted by Kathleen Lines. Although  
the format is that of a picture story book, the retelling makes no concession to a  
primary-level vocabulary, thus limiting the range of the audience.

Lionni, Leo. *Fish Is Fish*; written and illus. by Leo Lionni. Pantheon, 1970. 28p. \$3.95.

R     The frog and the fish had been friends since they were a tadpole and a minnow;  
K-2     now the frog could move about the world and see all the marvelous creatures of the  
land and air: people, cows, and birds. To the fish (who pictures each, amusingly, in  
fishlike adaptations) this sounded entrancing, so he leaped onto the bank—and,  
gasping, was grateful when the frog pushed him back into the water. The story is  
slight but pleasantly and simply told, the illustrations are page-filling, deft, colorful,  
and amusing.

McLaughlin, Lorrie. *Shogomoc Sam*; illus. by Randy Jones. St. Martin's, 1970. 61p. \$4.95.

R     The Main John is a loggin' man. "They say when the Main John was born his pa  
4-6     takes one look at the lad and says, 'Cut me down the tallest tree in New Brunswick  
and give it to the lad for a teething ring.' " Sam's a loggin' man too, and this is the  
tall, tall Canadian tale about how he came to be called Shogomoc Sam after he  
helped the Main John run logs over the Grand Falls. Good style for storytellers;  
plenty of action and humor for readers.

May, Julian. *The First Living Things*; illus. by Howard Berelson. Holiday House, 1970. 36p.  
\$4.50.

Ad     A description of the beginnings of life on our planet starts with the cooling of  
3-4     the liquid world, the millenia of rain, the formation of oceans, and the first forma-  
tion of amino acid chains. While the discussion is clear and logical, it is not always  
specific in differentiating between fact and theory, although a statement at the  
back of the book says "This book presents some widely accepted theories in sim-  
plified form." In general, this is a good introduction to concepts about the first life  
forms, but the crucial inception is treated with a brief, "The most successful blobs  
must slowly have changed into the first real living things." Some of the illustrations  
are less than helpful.

Miles, Miska. *Gertrude's Pocket*; illus. by Emily McCully. Little, 1970. 58p. Trade ed. \$3.95;  
Library ed. \$4.55 net.



R 3-5 An Appalachian setting gives validity to a story about pride and poverty. Gertrude's nemesis is Watson Pike, a tease and bully who makes her school life miserable. She finally turns on him when he takes the precious dollar given her by a traveller she'd helped, and tears his shirt, knowing it's the only one he has. Somehow, after she has given her dollar for material for a new shirt for her enemy, Gerturde feels that she can enjoy school and ignore Watson. The reaction is psychologically sound, but the ending is weak, since there is no indication of change and no reason not to anticipate further persecution. The writing style is direct, simple, and grave.

Moore, Eva. *The Seabury Cook Book for Boys and Girls*; illus. by Talivaldis Stubis. Seabury, 1971. 48p. \$3.95.

R 2-4 A very good first cook book. It contains nine easy recipes: on one page it lists the ingredients and equipment needed, on the other are listed numbered steps in procedure. The illustrations are big and clear, and safety warnings are given repeatedly. Lists of terms and of tools, also illustrated, are included, and instructions for preparing a dinner and a party (using the recipes in the book) are given.

Norton, Andre. *Exiles of the Stars*. Viking, 1971. 255p. Trade ed. \$4.95; Library ed. \$4.53 net.

Ad 6-10 A sequel to *Moon of Three Rings*, a science fantasy about the Free Traders of the world of the future. Krip Vorlund, who has resumed a human form, has as his companion Maelen (who had once been a Moon Singer with magical powers) who is now an animal. When their ship is stranded on a remote, uninhabited planet, Krip and the other crew members find that a huge underground installation is filled with strange treasures and stranger creatures. The story has suspense and action, but some of the writing is heavy and labored.

Peterson, Hans. *When Peter Was Lost in the Forest*; illus. by Harald Wiberg. Coward-McCann, 1970. 27p. \$4.29.

M K-2 A sedate story: a very thin plot (boy goes into the forest, is lost, spends the night in an abandoned house, is found the next day) is used as a peg for attractive scenes of wild animals in the snow. The repeated pattern of Peter seeing first one, then another creature gives no momentum, so that this is flat as fiction; as a survey of forest animals in winter it gives little information. The illustrations are the strongest aspect of the book.

Polgreen, John. *Backyard Safari*; written and illus. by John and Cathleen Polgreen. Doubleday, 1971. 56p. \$4.50.

Ad 3-5 A discussion of some of the forms of plant and animal life that can usually be found in a yard. Black and white photographs (some magnified, although no scale is given) show weeds and maple leaves, poison oak, and the tiny flowers of the hedge along the sidewalk. A few birds - a squirrel - a butterfly - a spider's web - some insects - mosses and mushrooms. Although the book gives a picture of the variety of living things that can commonly be found outdoors, it seems insufficient for middle grades readers, having neither index, table of contents, nor division of the text. The vocabulary makes it inappropriate for younger readers.

Poling, James. *Leaves: Their Amazing Lives and Strange Behavior*. Holt, 1971. 114p. illus. Trade ed. \$4.95; Library ed. \$4.59 net.

Ad 5-7 A detailed discussion of the structure and functions of leaves, including an explanation of photosynthesis and descriptions of some of the unusual ways in which leaves have adapted for survival or protection under adverse conditions. The coverage is good, and the author conveys a sense of wonder at the miraculous intricacies of plant morphology and physiology; the book is weakened by occasional irrelevant comments (usually addressed directly to the reader) and by a recurrent reference to Nature's role, for example, "Nature quite obviously created. . .". The illustrations are usefully informative; a bibliography and an index are appended.

Preston, Edna Mitchell. *Horrible Hepzibah*; illus. by Ray Cruz. Viking, 1971. 48p. Trade ed. \$3.50; Library ed. \$3.37 net.

Ad 2-4 A tall tale about an exquisitely awful child, the humor in the situation abetted by the casual, colloquial style of writing. "Yoicks and hoity toity, did they ever get fooled," says the author about the hapless Smiths, whose infant daughter turned out to have the voice of a donkey and the disposition of a crocodile. They had named her after a wealthy aunt, hoping that Hepzibah would grow up so charming as to be the legatee. As it turns out, the malevolent child and her great-aunt are perfectly suited to each other; Rich Old Aunt Hepzibah sends the Smiths a bag of money, and she and her niece enjoy living together and tormenting each other, so everybody is satisfied. The illustrations are grotesque and amusing, and although the situation comedy wears a bit thin, it is concocted with flair.

Renken, Aleda. *Never the Same Again*. Westminster, 1971. 156p. \$4.50.

M 6-9 A handsome new boy will attract attention in any high school; Leon, with a big new car, had all the girls in a flutter, so it was flattering to Kathy when he chose her. What she didn't understand was his resentment of her family. Like a bunch of noodles, he said, all wrapped in each other and dependent. His own parents were in Europe. It is quite evident that he is unhappy and jealous, spoiled and resentful. The relationship ends when Leon leaves Kathy alone in a cave after a quarrel, and she exposes herself to the dangers of a blizzard by rescuing a mute old man who has broken his leg. There is some value in the depiction of the close family relationships, but the dating and dropping of a spoiled, rich newcomer is a much-used pattern, and the melodramatic ending really has little to do with the theme of the story.

Rudeen, Kenneth. *Jackie Robinson*; illus. by Richard Cuffari. T. Y. Crowell, 1971. 41p. \$3.75.

R 2-4 A very good biography for younger readers, with balanced treatment of Robinson's childhood, his years as a college athlete, and his career in professional baseball. The writing is matter-of-fact, brisk, and candid; the first interview with Branch Rickey is given exactly as Jackie Robinson gives it in his autobiographical *Breakthrough to the Big Leagues*. The problems Robinson encountered as the first black player in major league baseball are described in enough detail to make the implications clear to readers.

Sasek, Miroslav. *This Is Australia*; written and illus. by Miroslav Sasek. Macmillan, 1971. 60p. \$4.95.

The lively paintings of Sasek are combined with casually humorous captions that may be merely labels or can give considerable information. The book focuses on

R major cities, historical sites and new architecture, and on the plants and animals  
4-7 that are so intriguing to non-Australians, giving tangentially some impressions of the atmosphere and character of the country.

Scott, J. M. *Michael Anonymous*. Chilton, 1971. 236p. \$4.95.

M A contemporary seafaring adventure story that is all plot and action; the book  
7-10 has little depth and the characterization is minimal—the two major characters well-defined, the others a compilation of near-stereotypes: the rough Irishmen, the canny Scotsman, the Chinese cook who serves “fled lice”. But, for readers who enjoy a tale of danger and suspense, this should have appeal. Michael (an orphan who wants to prove himself) is invited by his college friend, Tom, to the family stronghold in the Pacific. The ship that is the lifeline of the island community has been stolen, and the two young men chase off after it and stow away on a voyage being made by a crew of malefactors who have taken over the ship. Do they outwit the whole crew and manage to get the boat to Gibraltar? But of course.

Sharp, Margery. *Miss Bianca in the Orient*; illus. by Erik Blegvad. Little, 1970. 144p. \$4.95.

R That ineffably ladylike mouse, Miss Bianca, Perpetual Madam President of the  
6- Mouse Prisoners’ Aid Society, goes to India. Her heart has been touched by the plight of a small boy who is destined to be trampled to death (by elephants) for a very minor offense. As always, she is triumphant; as always, she is assisted by her ordinary but devoted admirer, Bernard. The plot is sheer marshmallow fluff, but the style and humor are gay, affectionate, and lightly sophisticated, and the illustrations are engaging.

Stone, Elberta H. *I’m Glad I’m Me*; illus. by Margery W. Brown. Putnam, 1971. 26p. \$2.97.

M A black child who looks, in the illustrations, to be about eight years old, wanders about soliloquizing. “When I’m alone. . . I think about all the things I’d like to be. . .” He thinks of being a tall tree, and decides he’d rather be himself; he considers being a bird or a cloud, and thinks of the fact that he can run, talk, walk, and hug. As he ponders, he goes about the neighborhood, and on the last page, on which are drawn Negro men whose clothes or accessories show them to be following different careers, he concludes, ‘I’m glad I’m me because I can be what I want to be.’ Not highly original in concept, and rather pedestrian in writing style, but useful because of the positive attitude.

Tabrah, Ruth M. *The Red Shark*. Follett, 1970. 224p. \$4.95.

Ad Stanley Sasaki’s father had inherited property in Hawaii, and he was delighted to  
5-7 leave Chicago and bring his family back to the small village of Wainalii that he had loved as a boy. For the others, it was an adjustment: no conveniences, only a shabby house in disrepair. But Stanley comes to love the peace and friendliness of the village, even to understand the story behind the ominous shark-shaped boulder that had so frightened him. The red shark is the brother, in spirit, of the big fisherman, Isaac. And when a tidal wave sweeps away the village and Isaac is not found, Stanley believes that the new shark he sees in the ocean is the red stone shark. The atmosphere and the Hawaiian legendry are vivid, and the characterization is convincing, but the plot seems only a contrivance for the purpose of describing the culture.

Tanner, Louise. *Reggie and Nilma*. Farrar, 1971. 184p. \$4.50.

R  
6-10 For Kim and her brother Tony, it was a joy to go to Nilma's Harlem apartment for weekends. Nilma and Reggie, her son, had lived with the family when there was a house; now that they were in an apartment, Reggie and Nilma each had keys. Because the relationships were so close, it was particularly stunning blow to Reggie when he was suspected of a series of robberies in the apartment, a suspicion implanted by the insurance agent but entertained by Kim, who tells the story. Reggie is innocent and the culprit (a young neighbor) found, but the breach is irreparable: Reggie turns away completely from his white friends and from his grieving mother. Nilma is the strong character of the story, a conservative woman with delicacy and common sense, a victim both of the generation gap and of interracial tension. Despite the serious problems presented in the story, it is not somber: the style is light and sophisticated, the dialogue often amusing, and the characterization perceptive.

Taylor, Mark. *The Fisherman and the Goblet*; illus. by Taro Yashima. Golden Gate, 1971. 30p. Trade ed. \$4.95; Library ed. \$4.79 net.

Ad  
3-5 A retelling of a Vietnamese legend about the proud beauty who had spurned an ugly man whose music charmed her before they met. Rejected, the fisherman died and his spirit was clearly in the lovely crystal that lay beside his body. When the crystal was made into a goblet, its faint music made the maiden realize that appearance is not important, and she died. From the river came the sound of a flute, and "then all knew that the Mandarin's daughter and the fisherman were together in happiness." Although the tale is well told, the book's format may discourage readers old enough to enjoy so romantic a story. The format does, however, give the artist an opportunity to have picture after lovely picture that has a melting clarity of color, tenderness in mood, and dramatic economy in composition.

Terry, Walter. *Ballet: A Pictorial History*. Van Nostrand, 1970. 64p. illus. \$5.95.

R  
5-7 A good introduction to ballet, chronologically arranged, with background information in each section followed by brief notes on outstanding dancers of the period, giving a few biographical facts and the salient facts about each dancer's distinctive style or roles. The last section of the book, "Gallery of Modern Stars", while not comprehensive, has international scope. The writing style is informal, with an occasional phrase that seems written down. The photographs are intriguing, the print small; an index is appended.

Tolstoy, Leo Nikolaevich. *How Varinka Grew Up in a Single Night*; tr. by Ivy Low Litvinov; illus. by Hilary Abrahams. Watts, 1970. 31p. \$4.95.

M  
3-4 Originally published in Great Britain, a first translation of a story written by Tolstoy for his nephews and nieces. The period details and the setting may not be perfectly understandable to readers; the flavor of the era and of the Russian household, wealthy and cultured, are piquant but require some familiarity with the period to appreciate this. The story itself is slight: the three children of the family are taken to the theater, make friends with two children in the next box, and go home to dream of seeing them again, one of the little girls trying the suggestion of her newly-made acquaintance for a way to grow up overnight. (Wind one of your own hairs around your neck). The story ends rather flatly: the child dreams, wakes, pulls the hair off, and drops back into sleep. The illustrations are slightly awkward, casual in style, some pictures in color and some in black and white.

Tomaino, Sarah F., ad. *Persephone; Bringer of Spring*; illus. by Ati Forberg. T. Y. Crowell, 1971. 35p. \$4.50.

- R  
3-5      A retelling of the Greek legend in which Persephone, stolen by Hades and taken to his underworld home, is brought back to earth and to her grieving mother, Demeter, for part of each year. The symbolism of the seasonal flourishing when Persephone returns to earth and to her mother, goddess of the harvest, is gracefully expressed in the retelling and illustrated with pictures that are both delicate and dramatic.

Townsend, John Rowe. *Good Night, Prof, Dear*. Lippincott, 1970. 156p. \$4.50.

- Ad  
7-9      Overprotected, sixteen, given to dreaming about meeting the perfect girl, quiet and shy, Graham looks forward to being alone in the house when his parents go on vacation. In a cheap cafe, he meets a girl of eighteen. Lynn is a waitress, tough and cheerful, and clearly the property of the owner; when she has a fight with him, she comes to Graham's house. His parents return, assume the worst, and so anger Graham that he runs off with Lynn. She calls him "Prof", amused at his gallantry and his infatuation, and - when Graham becomes serious about marriage - secretly calls his parents and accepts fifty pounds from them. But Lynn has not, as Graham bitterly thinks, been mercenary, because the money is returned in the mail. And so the dreamer realizes that his practical love did care, and that perhaps she saw more clearly than he what their future together might be. Taut construction and strong characterization give solidity to a rather poignant vignette of a romantic adolescent, and the contrast between the diffident boy and the self-assured girl is drawn with perception.

Welber, Robert. *The Winter Picnic*; illus. by Deborah Ray. Pantheon Books, 1970. 24p. \$3.95.

- R  
2-5  
yrs.      Bright colors and ample white space add to the charm of a picture book with a brief and appealing story told in brisk style. Adam wants to go on a picnic. When it's warm, his mother says. Is that a long time away? Yes, his mother says patiently, why doesn't he go out and play in the snow while she cleans a closet. Determined to have his picnic, Adam prepares peanut butter and jelly sandwiches and lemonade. "Would you like some?" "Adam, please. Can't I be allowed to finish one thing I start? Just once, That's all I ask. Just once!" Adam takes the food outside, then goes back in to ask his mother to join him. She sighs, and agrees - but when she sees picnic food sitting in the snow, she is touched. The last picture shows mother lovingly embracing Adam as they eat their winter picnic.

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# Bulletin of the Center for Children's Books

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